Transcript – Composition

Composition

In this section we are going to speak about composition, and this is a difficult word for children to get their heads around, but it is really working out, or discovering, how to put all the different elements of what you are looking at with the particular view you have chosen, how you put them altogether on the page, and how you create relationships between one important part of your drawing in relation to another part. And the way you organise your composition gives you an overall sense of the whole of the drawing, it gives you a sense of the space and three-dimensional element of the drawing, it is how you organise your tonal relationships, it is how you organise your textural relationships in the forms.

Building Confidence

In a sense we will be looking at a very different way of dealing with composition, and also dealing intrinsically with the development of this particular child, because he really struggled at the beginning. Not on this particular day, where he is just getting a sense of his materials, and looking at something outside. And then there is a period of time where he really loses his bearings actually, and finds it difficult to grasp how to lay out his composition; although there are some lovely textures and tone going on, there is a certain sense of chaos in the composition, and a sense of chaos with how he is understanding the spacial relationships - in this case between the fountain and the trees behind - even though there is a lovely expressive use of some of the marks. And with that sense of chaos comes a degree of frustration with the child as well, so there is a period of a few weeks where he is quite quick to lose his concentration; and although I really like the beginning of the way he has looked at this composition, and the way he has isolated forms, one sensed that he understood that he wasn’t really working to his potential. And it is very clear in this drawing, there is a great deal of frustration exhibited in this drawing, where potentially that could have been an interesting composition, but in fact he becomes quite lazy in his rendering of the forms, he is not really looking. And I very much observed that in his manner; he was frustrated and he would stop working and go off and chat to people.

But I felt that he had the potential to really start looking at stuff, so we had quite a long chat about how ... I remember on this day when we were at Tollcross we had quite a long conversation about how the space worked, and about this wonderful foreground he was sitting on, and how the street went behind the building, and I think this is really the beginning of when he begins to really start working out how to compose a drawing; how to bring the different elements together with his more expressive style – he is not as analytical as Ellie – and I think this is a very successful drawing of understanding how important your foreground is, how it takes your eye up into the drawing, how expressive he is with his use of tone; so the darkness of the road is a good break in plane from the foreground. How he has tried to understand how the kerbstones are coming towards you, where he was sitting, how important the vertical form of this building or café is in relation to the dynamic of the street going behind the café. And then how he has very simply interpreted the buildings on the other side of the street, but in a way that is very effective, it really takes your eye up the road. And this marked a really big change in his confidence as well.

[End of Recording]